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JUNE · JULY 1961 — 35 Cents

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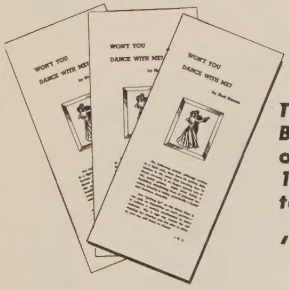

This article was especially written for potential Ballroom Dance Students by Neal Stanton, author of "You Owe It To Your Child," which sold over 100,000 copies to promotion-minded dance teachers throughout America.

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Impresario James A. Doolittle surrounded by a few of the famous artists he has booked into the Greek Theatre. Left to right, Maria Tallchief, Jose Greco, Alicia Alonso and Alicia Markova.

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THE FABULOUS PAVLOVA

By Aubrey Haines

Though she danced around the world, Anna Pavlova was most interested in what she found in Japan and India. She was pleased to discover that the Oriental peoples quickly understood what her dancing was about so long as it told a story. But she was quite frank in saying that they could not grasp the subtleties of classicism, the pirouette, and the arabesque.

The great dancing masters admired Pavlova. Through them and with the sympathetic aid of the elderly Utaemon, Japan's foremost painter, Anna Pavlova obtained authentic costumes, musical instruments, and all the information she sought for translating Eastern forms for American presentation.

Born in St. Petersburg (now Leningrad), Russia, January 3, 1885, Anna Pavlova was trained under Marius Petipa at the Imperial Ballet School attached to the Mariinski Theater, where she made her debut in 1899. Two years later she became prima ballerina.

"After I had been ballerina three years," she recalled, "I made my first tour. This was also the first exodus of a ballerina from her homeland in the history of the Imperial Ballet. The first principal city that saw our performance was Stockholm. The people jammed the theater, and the King of Sweden honored us at every performance by being present in his box. No initial bow could have been more auspicious."

From Stockholm the ballet traveled to Copenhagen, duplicating its success in the Danish capital, and thence to Berlin. "Berlin fell upon us enraptured," Miss Pavlova recalled, "and made us the sensation of the season. Everyone had thought that classical dancing had vanished off the face of the earth. For years there had been no such thing as a ballet in Germany. Then suddenly—out of nowhere—came this amazing renaissance. The delighted Berliners could not exclaim enough about it nor exalt it enough. The Ballet Russe was the god of the hour."

Repetition can be dangerous, but the following year Anna returned to Berlin with her company and again met triumph. From Berlin they went to Vienna, stopping at various German cities such as Dusseldorf and Hamburg en route. From Vienna they traveled to Paris.

"In this city of joy my company once more created a furore," Miss Pavlova recalled. "The critics wove amazing chaplets of praise for us. A Paris comment reads: 'Look well at her, because this is not a woman that you see; it is a collection of poses, of lines, of plastic forms—the soul of miming. Her every movement should be reproduced on canvas and sculptured in marble as a legacy to posterity.'

"Roger Ducas wrote, 'One ought not characterize her with an epigram. She (Pavlova) is not a dancer; she is the dance'."

During her second tour Anna joined Sergei Diaghilev's Ballet Russe in Paris and made a brief appearance with Nijinsky in 1910. Despite the acclaim that she received with the Ballet Russe, she resigned after a few performances and went to London, where she performed for the king and danced with Michael Mordkin at the Palace Theatre.

The diarist of the London *Evening Standard* recalls the first time he met Miss Pavlova. "It was some years before World War I, at a *fete champetre* at her Golders Green house. Madame had an engagement at the Palace Theatre at the time, and half of artistic London was assembled in that garden, with its white swans which were rather vicious towards strangers.

"She was prevailed upon to dance—an exquisite treat—and Herman Finck conducted the small orchestra. It was an intensely hot afternoon. After the performance she handed Finck a tumbler of yellow liquid. 'Oreangeade,' she murmured, with her most charming smile.

" 'Orangeade?' replied the perspiring Finck. 'I need first aid!' "

Many prominent Americans saw Miss Pavlova dance at the Grand Opera in Paris and requested the management of New York's Metropolitan Opera House to engage her. Hence in the spring of 1910 she made her American debut at the Metropolitan, where she danced for a month.

The New York *Times* recalls the memorable debut with Mordkin in a revival of Delibes' *Coppelias* "The ballet did not commence until after eleven, but before it was finished about 1 a.m., the little, exquisitely-formed little Russian had captured the Metropolitan audience."

Mordkin was described as only second to Miss Pavlova as a remarkable dancer. Their second appearance at the Metropolitan — without the assistance of the *corps de ballet*—brought an even greater ovation. After their debut a New York critic declared that such dancing had not been seen on the local stage during the present generation and praised the supreme ease with which Anna executed the most difficult movements.

Forming her own company, Miss Pavlova toured the United States and Canada. Thereafter she was constantly on tour, visiting nearly every civilized country in the world. Her repertoire included twenty-

three ballets and eighty *divertissements,* including *Les Papillons, Valse Caprice, Coppelia,* and *Le Cygne.* This last, *"The Death of the Swan* in English, was created for her in 1905 by Michel Fokine and became her most famous role.

"During a performance of *Don Quixote* in Petrograd in 1914," Miss Pavlova said, "the director of the Imperial Theater came to my dressing room and told me that the czar wished to see me in the Imperial box. Here was honor out of a clear sky, and I was tremendously excited. I was in the midst of changing my costume for the next act when the message came.

"Naturally I could not go to the royal box in ballet skirts, so I had to climb into civilian clothes at breakneck speed. Slightly breathless but formally clothed once more, I scuttled through the little door leading from the stage to the czar's box and was in the presence of the Imperial family.

"The czar greeted me with that simplicity and cordiality that was his manner and told me of his joy on hearing of my success in England from the Queen of England. I had just come from a rather spectacular season in London. After informing me of the English queen's gracious comment on my work in her letter to them, he presented me to the czarina and all the little grand duchesses."

In 1914 Anna married her manager, Victor d'Andre, but their marriage was kept secret for seventeen years.

A famous dispute that occurred between Anna and Mordkin was due to the latter's jealousy. Miss Pavlova was temperamental, but she was ice-cold compared with Mordkin, who constantly complained that her name was advertised in larger letters than his.

One night at a tranquil supper party Mordkin suddenly picked up the menu and banged it down in front of Miss Pavlova. Springing to his feet, he quivered with rage.

"There you are!" he shouted, with a vibrating forefinger. "Now you see. Frogs' legs a la Pavlova! Always it is yourself. Where are there frogs' legs a la Mordkin? Where is anything eatable a la Mordkin? Tell me that!" Sobbing, he departed to bed.

Anna herself was temperamental. Her artistic emotion was responsible for the occasional slaps she administered to her partners who made what seemed to her to be a mistake. Her small right hand was strong. But Miss Pavlova had the warm heart and typical generosity of the Slavs.

Graceful, gracious, with brilliant dark eyes, a smile that was never an empty grimace, and a slender, pliant body of swift, sure movement, she had sinuous grace that made of *"The Dying Swan* a picture undimmed even by numerous poor imitations.

Anna Pavlova died in 1931 at forty-six. Kseshinskaia, the idol of prewar Petrograd, was dancing in three-act ballets at that age. One of the prettiest compliments ever paid to Miss Pavlova was drawn from George Mair. "The medieval philosophers," he wrote, "were hopelessly split by an argument as to how many angels could dance on the point of a needle. The answer is, 'One', and her name is Pavlova."

In endeavoring to account for the secret of her ability to captivate audiences, d'Andre said: "Pavlova poisoned the public. Her per-

sonality threw out a sort of fluid which charged the atmosphere, infecting it with a sort of poison to which all the audience—but especially the women in it—were susceptible. While the air was so charged, Madame Pavlova could do anything she pleased with an audience."

What was the exact nature of her strange power? and what was its source? Miss Pavlova was naturally graceful almost to a fault. She had been overgraceful as a child. At the time of her debut her teachers in St. Petersburg were fearful lest she should not have the strength necessary for a ballerina.

It pained Guerdt to see her execute with her delicate legs what seemed consistent only with the hard-set musculature of the Italian dancer. Hence he advised her not to strive after effects that seemed to endanger her frail structure.

"Leave the acrobatic effects to others," Guerdt would say to her. "What you imagine to be your shortcomings are the rare qualities that single you out of thousands."

But combined with this delicacy were a truly astonishing strength and endurance which quite belied the fears of her early masters. She was not altogether well during two-thirds of every month, but these indispositions did not seem to impair her physical endurance. She rarely went to bed before one or two in the moring, and it was rare indeed that she was not at work by ten the same morning.

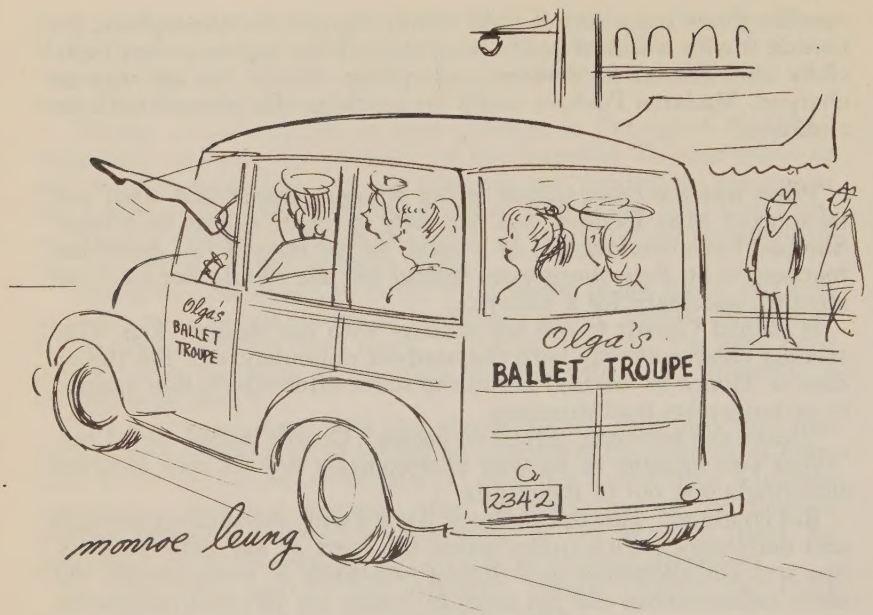
The proportion of her bady was only so perfect as to be uncanny, but any exaggerations at all were on the side of the ideal dancer's beauty. The long neck, the slender ankles and incredible feet, the small head, and the hesitating line from the waist suggested strength that was, nevertheless, essentially feminine.

In the marvelous arch of her feet, which were almost abnormally arched, lay a secret which no one, viewing Anna from the audience, was apt to discover—a secret which lent an untold subtlety to her work. So arched and so strong were her feet that—when standing on one point—she could actually shift her entire balance by moving the muscles of her instep.

She could play upon the matchless instrument of her body every note in the scale of human emotions. With it she could reveal each nuance of human character. It was as though she had a power of distilling the essence of every significant phase of experience. Once she had distilled it, she presented it in the clear chalice of her body in such a way that it was instantly recognizable.

Thus, when she danced the "Christmas Waltz," one would be reminded of things he had long ago forgotten and experience again the tremulous expectancy of childhood. Her *Bacchanale*, with its swift surge, beat, and pagan abandonment, would make one's heart pound and claim him wholly as a follower of the older gods.

She would win laughter at the awkward coquetry of *La Fille Mal Gardée* and laughter of recognition at the follies of the insatiably romantic old flirt in *Rondino*. As the siren Cleopatre she represented all the allure of bodily and worldly sophistication. And in the "Oriental Ballet" she opened the door upon the splendid multi-

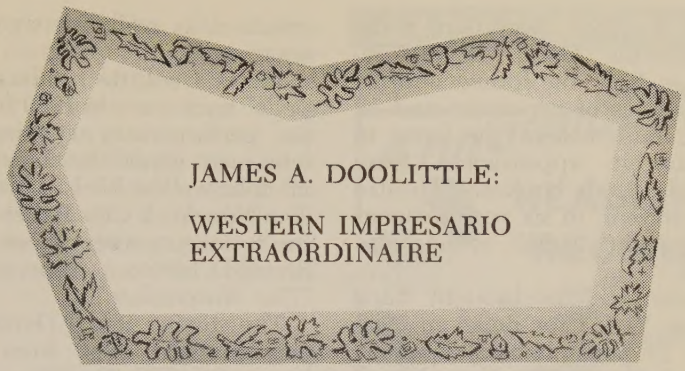


colored sins of the East.

Her wraithlike "Giselle" awoke surpassing tenderness for the girl who was too frail for earth. And in *The Dying Swan, Rose Mourante,* Dragon Fly, and Autumn Leaves she swent one, as on wings, into the vast world of nature. It was a world that suddenly—at the vitalizing touch of her gerius—became articulate and full of meaning. Hence the death of a swan became the symbol of all death and the fluttering of a butterfly the symbol of all joy. As a chrysanthemum was shattered before one's eyes by the first withering blast of winter, he was moved not to an exaggerated sentiment for the fading of a mere flower but to an universal sense of the doom which lies hidden in all magnificent, beautiful things.

Anna Pavlova danced the ruin of the Russian Empire, which produced her, into all her numbers of Death. She was one of the very few great artists of her epoch. It almost seems to have been an accident of fate that she was a dancer at all and almost a catastrophe, since she was doomed to work in so perishable a medium.

Her adorers were everywhere, and so great was her personality that eyes were blinded to any possible shortcomings in her art. Anna Pavlova's vitality was enormous. Not only were her journeys world-wide but her dancing stretched eleven years beyond the normal term set by the Russian theater of the epoch in which she was trained.



JAMES A. DOOLITTLE:

WESTERN IMPRESARIO EXTRAORDINAIRE

Ballet's staunchest and most ardent champion is James A. Doolittle, general director of the Greek Theatre Association of Los Angeles, who has done more than any other individual in the West to promote the cause of dance art.

The record of his productions and presentations in Los Angeles' famed outdoor amphitheater in Griffith Park speaks for itself. Ballet has been featured in all of the Greek Theatre seasons as it is again in the current and ninth season.

This year's productions include the return of the New York City Ballet indubitably the world's most vital and progressive dance organization under the leadership of Lincoln Kirstein and George Balanchine. It opens August 4-12 to repeat Balanchine's vivid and exciting full-length *"The Nutcracker,"* and continues August 10-12 with West Coast premieres of three novelties on each program, *"Liebeslieder Waltzes," "Electronics,"* and *"Variations from Don Sebastian."*

Also under Greek Theatre auspices, the company will give four performances in San Francisco's War Memorial Opera House on the nights of July 31, August 1 and 2, with a matinee on the latter day.

The Ballet's roster includes artists Diana Adams, Jacques D'Amboise, Jillana, Allegra Kent, Michael Lland, Nicholas Magallanes, Francisco Moncion, Violette Verdy, Edward Villella, Jonathan Watts and Patricia Wilde with Janet Reed as ballet mistress, Robert Irving as musical director, and Hugo Fiorato as associate conductor.

Spanish dance aficionados have a treat in store when dynamic Jose Greco, universally acclaimed as the leading Spanish dancer of the present era, leads his Spanish Ballet Company in six performances, Monday through Saturday nights, July 3-8. The program includes initial presentation of Greco's own ballet, *"Tiempos de Goya,"* a colorful representation of the times of the master painter.

Ballet was given prominence by Mr. Doolittle in the first official season at the Greek Theatre in 1953. In that year, the New York City Ballet gave 24 performances to draw 85,449 dance enthusiasts to the amphitheatre and establish a Los Angeles record for dance patronage up to that time—a record that only the Greek Theatre itself has exceeded since then.

(see next page)

Both the New York City Ballet and ballerina Alicia Markova returned in 1954, the former with 24 performances of repertoire and 12 of "The Nutcracker," the latter in two concert appearances. Jose Greco also made his Greek Theatre bow that year, in six performances that brought 24,549 enthusiastic patrons.

Popular acclaim brought back the New York City Ballet in 1955 to give 12 performances of repertoire and 11 of "The Nutcracker," and Greco returned for half a dozen dance evenings. Katherine Dunham and her stirring company appeared in six performances. Total for the year was the astonishing sum of 35 nights of dance. In 1956 the visiting troupe was the Ballet Russe de Monte Carlo for 12 performances.

In 1957 James Doolittle undertook the then unprecedented step of producing a full-length ballet — the first American product of Delibes' *"Coppelia,"* and a milestone in the history of dance in this country. Lovely Alicia Alonzo was not only the brilliant star but choreographed and staged the production after the original concept. Andre Eglevsky and Niels Bjorn Larsen danced the leading male roles, the latter flying from Copenhagen for the occasion. The American Ballet Theater came for 12 performances that year and Greco returned for six.

Another milestone was attained in 1958 when Doolittle produced the first American full-length "Giselle," for six acclaimed performances, again starred in and staged by Alicia Alonzo. Igor Youskevitch costarred. It was enjoyed by 22,024 approbative dance enthusiasts. In the same season Les Ballets de Paris headed by Jeanmaire and Roland Petit, came from France and Greco returned as well, for six performances each.

James Doolittle produced *"Coppelia"* once more in 1959 in another six performances starring Alicia who was joined by Igor Youskevitch as well as Niels Bjorn Larsen. The New York City Ballet returned for a dozen presentations, equally divided between repertoire and *"The Nutcracker."*

The stirring Royal Danish Ballet was brought over from Copenhagen by Mr. Doolittle and the Greek Theatre Association in 1960, giving performances in San Francisco as well as 15 in the Griffith Park amphitheater. Twelve more appearances by the New York City Ballet rounded out an exceptional dance season.

All these add up to the surprising total of 212 performances of ballet and dance in the past eight years, not counting performances in San Francisco nor the emphasis placed on dance in the Association's 38 evenings of opera, 26 of musical comedy, 36 of operetta and 150 of music, dance and revue. It should be noted, too, that before the Greek Theatre Association was formed, James Doolittle began his Greek Theatre presentations with eight performances by the Ballet Russe de Monte Carlo and two by Veloz and Yolanda, at a time when presenting serious ballet meant taking a long chance.

Continuing a policy established by Mr. Doolittle from the very beginning, the seasons have featured representative cultural attractions from the free world. The current season will conclude September 5 through 9 with the famous Greek Tragedy Theatre Company of Athens, coming direct from Greece to present Sophocles' "Electra," according to the tradition handed down for 2000 years. Arrangements

are being made for the distinguished company to appear in the San Francisco Bay area as well.

The impressive total of these achievements in dance, music and drama has established the Greek Theatre of Los Angeles, under the direction of James A. Doolittle, as one of the world's great cultural bastions. —B. A. Ferrell

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LUCILLE STEWART PHOTO

The above photo taken at the John March studio in Santa Monica, California, shows some of the celebrities who attended a lecture and Medal Test in April during Alex Moore's west coast visit. Left to right: John Morton and Jill Weston, guests at the lecture. Jim Cane, Australian Ballroom Champion, a teacher here. Ann Costa, also one of the teachers here. Mr. Alex Moore, visiting Examiner for the I.S.T.D. London, Flo. Pearce and John March.

TROPHY BALL

May 28 brought gaiety, fun and some out of this world dancing by the 5-times Australian Ballroom champions, Kevin and Shirley Gibson. The Gibsons had a brief stop over in the Los Angeles area en route home to Melbourne after their triumphant placing in the grand finals of the World Ballroom Championships held recently in London, England.

This star studded Championship team drew notables from the Ballroom world in the Greater Los Angeles area. The event was held at the "International" Dance Acad-

emy, 127 Santa Monica. Guests included T.V. host of "Let's Dance" Al Jervis, Laurie Haile, one of our most prominent L. A. ballroom teachers, Jimmy & Olive Cullip, Landis & Lane, Sexton & Davies, Martin Flipse.

Kevin and Shirley Gibson were judges for the John March Santa Monica Bowl Trophy Competition and the hard working scrutineers were the popular Hollywood couple John Morton and Jill Weston.

The "Bowl" competition was won by Jon Gatyas and Carol Hendrick over 3 dances, Waltz, Foxtrot and Quickstep and 2nd and 3rd places went to Dick Steinkolk and Betty Ohs, and Doctor Clyde Creech and Lorraine Harvey in that order. Demonstration time brought tremendous applause from the crowd with a 4 dance from the Gibsons who showed what superb dancers the Australians are. They possessed sheer floor artistry and their variations were the best seen in this part of the State. A magnificent floor show followed. —John March

• The Shirley Broughton Modern-Ballet Company will give two concerts at her studio-theatre, 112 West 21st Street. The performance are scheduled for two consecutive Sundays, May 21st and 28th at 5 p.m. Program for both concerts will be as follows: "Etudes"—Stephen Richards—Shirley Broughton; "Mistress and Manservant"—Ravel—Alvin Ailey; "Quartet"—Morton Feldman—Shirley Broughton.

Dancers in the company include Robert du Mee, Louanna Gardner, Gene Ge Bauer, Lee Lewis, Zack Matalon, Diana Paoli, Lois Rosner and Miss Broughton.

• Three pound two ounce Scott Wayne Haring made an early debut on June 3rd and is thriving in an incubator in a Richmond hospital. His proud parents are Ted and Diane Wayne, proteges of William D'Albrew. They have appeared throughout the bay area dancing at various times for the National Smooth Dancers and D.M. of A. conventions, as well as various other affairs.

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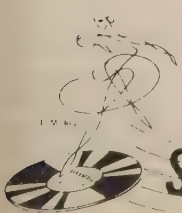

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* * *

Mary Desti, close friend of ISADORA DUNCAN, wrote after seeing her performance at the Manhattan Opera House, that Isadora "had to go to Europe to gain recognition as an artist, to Russia to create her school, and to Heaven to see it danced in America."

* * *

NAIVE

"Stop me if you've heard this one"—A seven year old boy who was glumly watching a group of toe dancers perform in a ballet, nudged his father and whispered: "Wouldn't it be easier if they just got taller girls?"

* * *

Many ballroom enthusiasts allege that the ENGLISH QUICKSTEP, currently popular with contest dancers is new to this country. Following is a review on a Dance Masters of America convention that appeared in Time Magazine Sept. 8, 1930 which disprooves this belief:

"Seven hundred limber-limbed men and women walked past a box in the rococo ballroom of Manhattan's Hotel Commodore last fortnight and put into it small bits of paper. When all had filed by, the box was removed, opened, the bits of paper sorted. Presently Thomas M. Sheehy of Chicago rose and in a hushed silence read a list of names and a list of dances. Thus were announced four dances and one novelty from a field of sixty which the Dancing Masters of America have officially elected to sponsor and will endeavor to popularize throughout the land.

"Fast fox-trot and tango were won by a red-cheeked Scot with a pronounced burr, Roger McEwan, of Glasgow. With his sister Alice he jogged and pranced through the fast fox-trot (he calls it the QUICKSTEP), swifter than that of 1929 it has more jigs, zig-zags, flickers, turns and quarter turns. One turn for its peculiar twist, he calls the Loc kand Key. Music 54 bars to the minute supplies the right tempo."

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JUDYTH NILSSON — Modern Jazz

JEREMIAH E. RICHARDS — Ballroom

HILDA BUTSOVA — Ballet

WALTER CAMRYN — Character

HELYN FLANAGAN — Tap

ERNEST GEIBEL — Acrobatic

BILL GARY — Tap

LUCILLE DUBAS — Ballroom

CHARLES PERSING — Tap

MARGARET POWELL — Ballroom

JOHN CLANCY — Ballroom

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VAL ESCOTT — Ballroom

AUDREY J. SMITH — Baton

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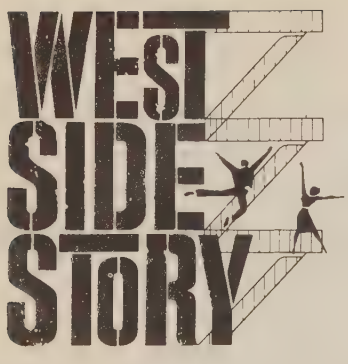

"Even basic training was never like this!" observed Russ Tamblyn as he inspected a worn pair of dancing trousers.

Russ, Natalie Wood, and the rest of "West Side Story's" dancing cast pirouetted their ways through 200 pairs of dancing shoes and countless costumes on the pavements of New York's West Side.

Split trouser seams sent twenty-seven husky male performers rushing back to the wardrobe during shooting of the $5,000,000 musical drama . . . while first aid crews applied a grand total of 18,00 band-aids to bruised players!

"After umpteen hours of strenuous dance for the film," moaned one cast member, you fall into bed, only to be awakened by the booming voice of the hotel operator at 6:30 a.m."

"Everybody seems sore at someone in New York. In the morning at the coffee shops, the waiters threw silverware at you and cab drivers, after sizing you up as an outlander, work on the theory that the shortest distance between two points is by way of East Pasadena!"

Yet the big city was the original and only possible locale for this jet-age version of Romeo and Juliet . . . in which Maria, an innocent Puerto Rican girl, falls in love with Riff, leader of a group of New York boys who call themselves "The Jets."

Thus, with ears ringing with tales of how the last movie company on location in New York's tenement districts fared (actors were bombarded with rotten tomatoes and garbage!)—the "West Side Story" company gamely trooped uptown.

Young John Gomez, one of New York's 100 ("we could use 1,000") Youth Board Workers, told co-directors Robert Wise and Jerome Robbins, "You won't have any trouble. I've explained it to all the families. Your company gave me plenty of time. The last came here didn't and the folks didn't know what was going on."

The problem on the West Side, as explained by Gomez and illustrated in the movie, is that the New York Puerto Ricans are an outside minority, struggling to adjust to life in a strange country.

Negotiations with neighborhood leaders went well when the movie makers approached Al Mendoza, king-pin on his street, and offered him a salary to join the movie outfit as "public relations man." Mendoza, with four or five of his lieutenants agreed to take charge with the result that police had little to do.

Inhabitants of New York's toughest districts welcomed the movie people . . . sat enthralled on the steps of their tenements to watch the takes . . . some of them snared parts in the film!

But if it hadn't been for the ingenuity of the company's set dressers, the West New Yorkers might never have played host to the Hollywood cast. One of the five city sites chosen for the filming was the area on 68th Street between Amsterdam and West End Avenues.

Imagine the shock of the cast and crew when they arrived for pre-shooting rehearsals and found 68th Street demolished and deserted!

Everything but the bare walls had been torn down in preparation for the building of the new Lincoln Cultural Center . . . a vast project ranging from 59th to 70th Streets.

Up went 35 mammouth sets, including entire streets. Back went windows and curtains and first and second floors . . . signs proclaiming "Fish Market," "Garage," "Grocery Store," "Tavern" and familiar landmarks. Cameras, sound equipment and other paraphernalia preceded the performers as the ghost street once more took on the characteristics of a thriving metropolitan neighborhood.

In the midst of the activity (100 dancers were used each day, more than 100 pounds of make-up were dispensed to cover bruises, nicks and scratches) first assistant director had to call 'Quiet!" no less than 3,985 times. He got it 2,678 times!

Then Jerome Robbins, who conceived the "West Side Story" dancing that had stunned audiences wherever the show was seen, went to work.

"He had us dancing like the Russians were at the gates!" said the star Natalie Wood. One hundred-plus boys and girls recruited in Hollywood and New York, trained like football players . . . worked an average of 12 hours a day under their relentless task master.

Dressed in their costumes—sweat shirts and blue jeans—they sprinted through streets and sidewalks, circling a lamp post here and bounding a fire plug there . . . as inhabitants of the gray tenement West Side oggled and clapped and cheered and laughed . . . and loved itall!

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NEW YORK dance report

by D.N.S.-Russell

After filming a multi-million dollar Cinemascope ice vehicle — "a sort of new version of "Snow White"—in Hollywood, choreo. Ron Fletcher interrupted work in New York on the new "Ice Capades" show to view the second company's opening in Moscow May 10. Mr. Fletcher, who returns to the Coast for another 20th Century-Fox vehicle, "State Fair," as soon as he finishes staging "Ice Capades" for the first company's September opening at Madison Sq. Gardens, explains that the difference between the company here and the one in Moscow is that one carries last year's show and the other an entirely new one.

However, he choreographed "two specials for the Russians, one a salute to Moiseyev, putting his dances on ice; the other, a spectacular number to all Gershwin music, which the Russians went wild over at the opening." . . . Mr. Fletcher advises that his current movie was due at either the Paramount or Radio City in June, and that "State Fair," to be filmed in Texas, will include a water ballet and a dance of all nations sequence. He said it was still in the air whether these would feature soloists or would be all ensemble spectacles. He expected any dancers and possible principals would be hired on the Coast . . . Choreo. Buddy Schwab, who danced Mercutio in the Bell Telephone Hour "Romeo and Juliet," starring Violette Verdy, reports

he may be choreographing another English show this Fall. Mr. Schwab, who staged the successful off-B'way version of "The Boy Friend" for Gus Schirmer, says that Vida Hope, director of the Broadway production, now in England, has sent him the script to her next directorial assignment, "A Man About the House." Adapted from a Francis Brett Young novel, the musical has book and words by Hugh Ross Williamson and Jan Burford, with music by Cyril Horrocks, and is tentatively being considered for production in England later this year . . . Jim Russell returned from Florida, where he choreographed "On The Town," and danced in "Showboat." He also spotted a talented "young Jennifer Jones type" actress, George-Anna Williamson, aged 14, who moved so well in her Magnolia role in "Showboat," that Mr. Russell used her as his partner in the Lonely Town pas de deux in "On The Town" . . . Judy Guyll, who starred in this show and danced for Mr. Russell in his "Greenwich Village, U.S.A." off-Broadway revue earlier this year, took off to marry Richard Barlow, associate producer of the Village revue . . .

* * *

Frank Westbrook this year co-chroeographs the 11-week musical season of the St. Louis Municipal Opera with Dan Eckley . . . He returns to New York August 22 . . . Micheline Bardin has closed a second three-week engagement at the Chardas following her first successful stint in April . . . George Chaffee's concert group and dancers of Larry Stevens were seen April 28 on a program with Mark Rose's Opera Theatre Ballet Co. . . . Mr. Stevens presented his "Afternoon of a Strawhat," to music by Poulenc, which was seen earlier that day in excerpts on the annual agents' showcase, "Talent '61" . . . Jack Beaber was organizing choreo. for the Talent '61 event . . . Chaffee dancers included Wayne Nassi, Adelaide Vernon, Romana Kryzanovska and Recia Orkina . . . Outstanding among those of Mr. Stevens was Joy Smith . . . Others notable were Betty Ann Paulin, and Dick Tarezynski of Ballet Russe . . . Miss Smith and Tarezynski are among the dancer contingent which followed Mr. Stevens to Chicago for a summer's work with the Chicago Melody Top . . . Edith Stephens was to choreograph and stage the musical season starting in June at Gateway Playhouse in Belleport, L.I. . . . The Playhouse features three theatres, some showcase, some professional; a teenage summer camp, and a theatre school; and uses a group of Equity players and a non-professional apprentice group which works in with them. . . .

* * *

Ed Balin worked this spring in Hollywood as dance-in for Robert Preston, and featured dancer, in movie version of "Music Man . . ." Jim Russell appeared in June in an "industrial" choreographe din New York by Tao Strong . . . Casey Reno, director of the folksy "Nocturne Dancers" group was back from a four week see-and-study dance tour of Spain to refurbish company's repertoire of boleros . . . In her absence, her assistant Terry Morrison continued rehearsing the

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HELEN KUNIC

company comprised of Vincent Giordano, Sally Kashman and Susan Hecker. S. Hurok's office announced that the Maryinsky Ballet Co. of Leningrad will launch its first U.S.-Canada tour Sept. 11, with a three week season at the Met. Not yet set, the repertoire is expected to include Tschaikowsky-Petipa ballets, dancers to number about 50 . . . Igor Moiseyev was among Dance Magazine's Award recipients this year, Merce Cunningham and Maria Tallchief were the other two . . . Edith Stephen plans a fall concert at Hunter Playhouse . . . Equity Library Theatre's paid children's touring company will revive this year's musical play, "Niccolo and Nicolette" staged by director-choreo. Lee Foley, for fall performances in the free Parks Program . . . A new show will be produced after Jan. 1962 for which auditions will be held in Jan. or Feb.

Lawrence Rhodes was due to work for two months this summer with the Ballet de Camera in Mexico City, directed by Nelly Happee. . . . He was to dance as guest artist during a one-month season by the company at the Teatro Del Libro. . . . Joyce Trisler is staging "The Vagabond King," and "Merry Widow" for the Guber-Ford-Gross music tents this summer, with Robert Haddad in charge of hiring all dancers for the tents . . . Mr. Haddad was also to choreograph "Gentlemen Prefer Blondes," "The Most Happy Fella," and "Annie Get Your Gun . . ." Other choreos. for the season are Bill Foster (formerly of the Pat Boone TV show), Peter Conlow and Louis Johnson . . . Nora Bristow is Mr. Haddad's assistant on all projects, including also his staging of "Guys and Dolls" for another musical season on the Oakdale, Wallingford-Framingham circuit, and for a new off-Broadway revue. Mr. Haddad will stage the new revue, "Fourth Avenue North," for producer Shippen Gerr for a Sept. 28 opening at Seven Arts Center Theatre, on return from summer stock. . . .

* * *

Frances Alenikoff's touring season, which started in February, ended in June. She advises that rehearsals for the fall season start sceond week of September. . . . Bookings begin in October . . . There is a tentative date set for Royce Hall at UCLA in Los Angeles, Calif., and she is also planning TV and nite club appearances . . . Miss Alenikoff is also booked for a solo tour next spring, March and April . . . Jack Cole has been announced as choreo. for "Kean" which is to feature a male ballet dancer acrobat as its principal dance role . . . "quite a different type of role" from that danced by Dean Crane in "Carnival," according to Monte Shaff of the Robert Lantz production office . . . The Kean dance role calls for "a young man about 28-32, preferably with a British accent, who combines top rate ballet technique with real acrobatic ability," and at casting time the office stated, "We'd be delighted if he came out of a first rate ballet company." . . .

Eva Leonie, producer of children's operas for which New York dance instructress Maria Nevelska choreographs, was leaving in June for Buenos Aires and a tour of Italy, Vienna, Berlin, Paris and London to visit opera houses and pick up material for her children's shows. . . Anna Paulina and a group of singing dancers presented excerpts from four Broadway shows June 2 at a Park Sheraton Hotel Reform Democrat Fund Raising dinner . . . The following week she was to choreograph a "Carmen" production for the New York State Opera Society . . . Miss Paulina did cos-

tumes for "Shakuntala" and "King of the Dark Chamber," was among the best of her group in the June 2 showing . . . Geri Lasky was also good. . . . Other dancers included Shirley Melicio, Toby Hinkus, Rita Papa, Bea and Jerry Isaacs. . .

Charles Weidman was due to start teaching modern dance at the High School of Performing Arts following the June graduation exercises, according to Mr. Weidman . . . He has reopened his studio in New York starting with a June course in technique, repertory and composition classes, with special actors' classes in mime and movement, and continues to teach master classes around the area. . . .

* * *

Jan Veen, director of the Boston Conservatory of Music Dance Dept. was a New York visitor recently to view rushes of "Viennese Carnival," for which his choreography is being published in Labanotated form to be made available in package with the film in September . . . Nadia Chilkovsky, director of the Philadelphia Dance Academy, composed her "Trilogy for Children" ballet directly in Labanotation and the ballet was performed (music by James DePriest) in two performances by the Players Club in Philadelphia at the end of May . . . Allan Miles conducts notation classes at Colorado College, Colorado Springs, June 19-Aug. 11, and other notation courses are to be featured at Connecticut College, Jacob's Pillow, and the Banff School of Fine Arts in Alberta, Canada. . . .

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Kent Stowell and Virginia Johnson with 'Ballet '61.

BALLET '61 SCHEDULES SEASON

Ballet 1961, a hit last year as Ballet 1960, schedules a full six week season this summer. Performances are set for Friday and Saturday evenings at 8:30 beginning July 14 at the San Francisco Ballet.

Ballet '61 was inaugurated last summer as an experimental and popular summer balle. The "Splendidly entertaining" (Dean Wallace S. F. Chronicle) Ballet 1960 was greeted in San Francisco with enormous enthusiasm and extra performances had to be added to meet the popular demand.

Sally Bailey and Roderick Drew, both of whom have drawn international critical acclaim, the exciting and versatile Fiona Fuerstner, and high-leaping Kent Stowell, will star with Ballet '61 in new productions and hits from last season.

Featuring the fresh new works of contemporary choreographers, Ballet 1961 will premiere five new ballets during the summer. Joining the choreographic staff of Michael Smuin and Jeannde Herst, already well known for their jazz and contemporary works, is Kent Stowell, who will share the directorial responsibilities with Michael Smuin, General Director, and Jefferys Hobart, Managing Director.

BOSTON UNIVERSITY DANCE PROGRAM

"Yerma," the Frederico Garcia Lorca tragedy which ran May 4-6 at Boston University Theatre under the direction of visiting professional director Peter Kass, had special music by Boston University composer-in-residence Prof. Gardner Reed and choreography by Joseph Gifford, assistant professor of dance at the University's School of Fine and Applied Arts and director of the Joseph Gifford Dance Theatre in New York.

Featured in the cast of "Yerma" were Judy Ross in the title role of the barren wife; James Straley as her husband, Juan; Joyce Kelner as Maria and Alan Langdon as Victor.

The Spanish poetic tragedy was staged with period costumes by Thomas Picard, sets by Allen Klein and lighting by Virgil Johnson.

"Yerma" is the fourth and final production in the University theatre arts division's series on "the changing role of the hero." Supplemented by nonpublic graduate productions and by monthly WHDH-TV dramatic presentations, the theatre offerings have traced the chronological development of the hero concept from the classic Greek tragedy to the present.

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ADDITIONAL SURPRISES

Which we cannot mention at this time for, just like last year, they will surely be copied.

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Kansas City	"	26-27-28	Hotel Continental	Las Vegas	"	24-25-26	Dunes Hotel
Dallas	July	1- 2- 3	Baker Hotel	Denver	"	28-29-30	Shirley Savoy Hotel
Cleveland	"	7- 8- 9	Statler Hilton	Boston	Aug.	6- 7- 8	Bradford Hotel
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SAN FRANCISCO IMPERIAL BALL

The San Francisco Imperial Ball sponsored and organized by George Elliott was held for the first time in honor of Alex Moore's visit to San Francisco.

Held in the Gold Room of San Francisco's Sheraton Palace Hotel the Ball featured two major competitions in two styles of Ballroom Dancing; the SAN FRANCISCO TROPHY, a four dance contest in the American Style Waltz, Foxtrot, Tango and Rumba and the George Elliott Trophy, a four dance contest in the English Style Waltz, Slow Foxtrot, Tango and Quickstep. Both competitions were organized in cooperation with the United States Ballroom Council, a feature which assures dancers of first class contest conditions.

The SAN FRANCISCO TROPHY, a new event, attracted some well known local couples, most of whom have established the standard of competitive dancing on the West Coast in the American Style. From the Semi-final the following five couples were chosen for the final: Paul and Agnes Wagner, Howard and Dixie Clair, Ray and Ruth Hogstrom, Carl and Claudia Gavert, and Lee and Cliff Isaak.

In the final round many were of the opinion that the Isaaks were still the outstanding Stylists on the floor and this writer would certainly agree with that. The remaining teams however were most decidedly intent on making a fight out of it and produced some very fine dancing. The results were as follows:

1st—Lee and Cliff Isaak.
2nd—Paul & Agnes Wagner.
3rd—Carl & Claudia Gavert.

From the semi final the following couples were selected to dance in the final: Gary Fisher & Ytive King (Long Beach), Mike Haley & Karen Kruger, John & Cissy King (both couples from the Vandapool Dance Academy in New Mexico), Carl Larsen & Joanne Ford (Los Angeles), and from Menlo Park, Sydney and Edna Woollard.

This round proved to be the most thrilling point of the evening and provided the audience with some beautiful and at time exciting dancing. The standard was very close and it was very obvious that all the teams were extending their maximum effort to place in the first three. John King, last year's winner was again successful in winning the event, dancing with his sister, Cissy King. Into second place came a talented team, also from Albuquerque, Mike Haley & Karen Kruger. Third place went to Carl Larsen and Joanne Ford from Los Angeles.

Alex Moore

The Demonstration portion of the evening provided the audience with some lovely dancing from two age groups. In the JUNIOR section, from Albuquerque, New Mexico, came a team of seven couples between 12 and 14 years who made a very graceful entrance to a Vien-

nese Waltz, after which they danced the English Style WALTZ, SLOW FOXTROT, TANGO AND QUICKSTEP. The ovation received was tremendous and prolonged, a fine tribute to the beautiful dancing displayed by: Bobby & Donna Richardson, Stephen Haller & Cathy Clark, Jimmy Crawford & Kaylynn Kennedy, Mickey Stevens & Barbara Robertson, Dan Riley & Patricia Parr, Jack Pickel & Darlene Richardson, Howie Millet & Cheri Robertson.

They were a credit to J. H. Vandapool and we were indebted to him and their parents for making the long trip from Albuquerque. The next couple in the "show" also in the Junior section were Andy Beu and Bonny McClung who gave us a change of style. They danced a very lively SAMBA followed by a very fast CHA CHA for an encore. The response to this bright young team from the IMOGEN WOODRUFF school clearly showed that the audience had taken this team to their hearts.

The last of the Demonstrators was a very polished Professional team known on both sides of the Atlantic for their prowess in the English Style. British and European Champions JIMMY AND OLIVE CULLIP gave us a beautiful demonstration of the four English Dances. The audience reaction must have given Jimmy and Olive a real glow of satisfaction.

Judges for the SAN FRANCISCO TROPHY, all well known local teachers were: GLADYS BLANKENSHIP, FRANCES HATCH PARK & IMOGEN WOODRUFF.

Judges for the GEORGE ELLIOTT TROPHY, all Imperial Society Teachers, were: William McNess, Ken Sloan and from London, England, the Internationally famous ALEX MOORE who was on the final stage of his U.S. tour conducting examinations for the Imperial Society.

Special thanks must be given to Miss Jean Hart who so graciously presented the Trophies, Jimmy Vivian who did such a fine job as M.C. and to Ray Hackett and his Orchestra who played such excellent dance music. To the many dancers who participated in the contest and the show we extend our sincere thanks and appreciation. —George Elliott

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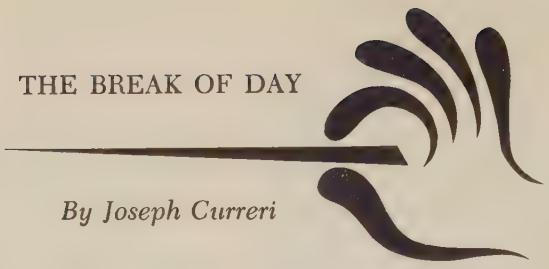

By Joseph Curreri

Doris Day sings and you get the feeling that she is right there in the room beside you. That's the way she has with a song . . . a warmth, an intimacy, that tell you she's singing for you alone and nobody else.

But for a twist of fate, that bright, bubbly voice would not have been heard. Doris Day wanted to be a dancer!

It happened a long time ago when the look on the intern's face told the freckly-faced youngster what she feared most – sh–e might never walk again. Her dancing dreams crashed all about her. It was much too late for regrets over the automobile ride that had led to the tragedy.

Indomitable courage and a will to get well forced her to use her legs again. With the powerful dynamo raging within her, she was finally up and around–but her hoofing aspirations were ended and, so it seemed, was a career in show business.

With her dancing days over, young Doris Day went back to helping her mother at their home in Cincinnati. She helped with the housework, washing clothes, and dusting furniture. To ease her chores, she listened to the bands on the radio and sang along with them. Her voice had always been refreshing, but she never really entertained the idea of singing as anything more than an assist for her dance routines. Maybe it was the memory of dancing rhythms and the sweet sound of applause that enabled her to really begin to sing. With a trace of heaven in her tonsils, the frail little blond soon began working in local clubs as a singer.

Doris Day magically entranced her listeners, but deep down in her heart lay her subdued dreams of becoming a dancer. Then the dark clouds of war shadowed the nation. In those days the big bands and the big band sound reigned supreme and they played at army camps and theaters all over the country. Les Brown, the leader of one of the hottest bands in show business, heard her sing at a small club in Ohio. She had been touted to him by some of the men in his band. Enraptured by her bright voice and lively, fresh face, he signed her.

A few months later he featured her on a Columbia record date. The recording sold more than a million copies! "Sentimental Journey" sent the thoughts of every lonely soldier back home to their loved ones. It launched Doris Day on a rocket toward stardom as America's tweet-tweetheart!

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JULY 16—FOLK AND SQUARE DANCE FESTIVAL, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public wlecome. FREE ADMISSION. Hosted by the VALLEY TWIRLERS.

AUGUST 13—FOLK & SQUARE DANCE FESTIVAL, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public welcome. FREE ADMISSION. Hoste dby the VALLEY TWIRLERS.

SEPTEMBER 17 — FOLK AND SQUARE DANCE FESTIVAL, Sunset-Lawton Playground Gym, 28 Avneue & Lawton, San Francisco. 1:30 to 5:30 p.m. Public welcome. FREE ADMISSION. Hosted by THE FIRST UNITARIAN FOLK DANCERS *and* TH FUN CLUB.

OCTOBER 22 — FOLK AND SQUARE DANCE FESTIVAL, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public welcome. FREE Admission. Hosted by the ALPINEERS. Sponsored by the Recreation & Park Department and the San Francisco Council of Folk Dance Groups.

NATIONAL SMOOTH DANCERS

The Golden Gate Chapter of the National Smooth Dancers, Inc. held their annual Charity Ball in the Rose Room of the Sheraton Palace Hotel in San Francisco on Saturday evening, May 13. Their slogan, "We dance so that they can walk" is an appropriate one, for their hobby is dancing and more dancing, and the proceeds from this annual affair go to the San Francis-

co Guild for Crippled Children.

This year's chairman, Win Seamans, acted as master of ceremonies. Entertainment was supplied principally by members of the club and included Lee and Cliff Isaac, who danced a Tango; William McNess and his charming partner, Frances Richards, an English Quick-Step; Duke York and Arlene Sohl, Cha-cha-cha; Syd and Edna Woolard, English slow foxtrot; Teenagers Reggie Menard and Larry Wagner, an Argentine Tango; pre-teenagers Sharon Pearson and David Almond, pupils of Mr. and Mrs. Del McCormick, were the surprise hit of the show when they danced a well-executed waltz, choreographed by San Francisco teacher William D'Albrew.

Rod McCauley and his orchestra supplied the music.

• The Ballet Repertory Juniors was presented in a performance by Thalia Mara and Arthur Mahoney, Directors of the School of Ballet Repertory, on Saturday, June 3rd in the auditorium of the High School of Art and Design in New York City. The Junior Workshop members were drawn from the intermediate divisions of the school. They performed works of classical ballet, plastique and character dance.

• Special instruction for high school students and teachers of the dance will be offered for the first time as part of the May O'Donnell Dance Workshop, July 5-26, on the Berkeley campus of the University of California.

Daily instruction in teaching methods for teachers of the dance will be conducted by Caryl Cuddeback, former dance instructor at U.C. and currently a member of the faculty at Oakland City College.

Beginning, intermediate and advanced students are invited to enroll for the dance workshop which includes training in dance technique, arrangement, repertory and basic rhythms.

Further information and application for enrollment may be obtained from the Department of Conferences, University Extension, University of California, Berkeley 4, Calif.

DANCE DEVOTEES HAIL MEDAL BALL

The Sixth Annual Grand Medal Ball presented by Derrall and Call was held April 29 in the Municipal Auditorium in Long Beach, California. The event once more packed an excess of 5,000 highly exhilarated dancers and spectators from the gleaming ballroom floor to the roof.

It was a gala event with,tetaoin

Ruling over the realm of music and dancing were king and queen Pat Hassey and Connie Palmer who received their royal status by popular vote among the 11,000 membership of Call's 92 dance clubs. Attending them were prince and princess Jack Tyler and Carole Sanders, and royal court, Bill Mino and Beverly Chance, Ray Elmendorf and Jean Niethamer, Phil Barnhart and Sandy Wallace.

High on the list of top spots was the first American competition for the Trans-Atlantic Trophy awarded on behalf of the International Dance Masters Ass'n of Great Britain, in cooperation with the United States Ballroom Council. Both groups are members of the worldwide International Council of Ballroom Dancing.

The suspense of the crowd awaiting winners was released when

IDMA member John March presented the trophy to Rick Anderson (17) and Nancy Claesson (15). Limited to dancers not over 18, the one-dance competition was arranged by William Thomas and Valerie Rogers. Judges were Gladys Blankenship, Yvonne Woods and Frank Dozier—first American couple passing with honors the bronze, silver and gold examinations given in England by International Dance Masters Ass'n and Imperial Society of Teachers of Dancing.

Gary Fisher and Carol Ann Call received an ovation for their tango performance which was choreographed by Hazel Bradley.

A program hit was the "Winners' Circle," exhibiitng Call's dancers who have been featured on the Lawrence Welk T.V. show. Among them were Gary Fisher and Ytive King. The pair was starred on the May 6 show. Other couples were Gene Steineckert and Charlene Zimmerman, winners on the Al Jarvis T.V. show, and holders of more than 42 trophies—Bob Peterson and Kay Bee, and Bobby Burgses and Barbara Boylan, national grand champions of the Sweetheart's Ball, and winners of Welk's nine-week "Calcutta" contest.

Danny Voltmer, who, with Barbara won 1960 Hollywood Bowl championship, filled in for Bobby Burgess who was on tour with movie star Marie Wilson at halftime.

Two hundred seventy youthful dancers demonstrated their ability in ballroom work and climaxed the program in a formal presentation of bronze, silver, gold and gold bar trophies.

The students had previously passed examinations at Call's Fine Arts Center before judges: John March, Skippy Blair and Jayne Unander, directors; and Katherin Sheehy, president of Ass't Dance Teachers of So. Calif., Club 1 of DMA.

New this year was the Call's award of trophies to "honor Medalists" Bob Hartung and Susan Griffith as the students best exemplifying the Call's Medalist Code of personal conduct. All Medalists are required to agree to this code of behavior before acceptance into this

Pictured here are 12 new Dance Masters of Ohio Club 16 members. First row: Alma Robertson, Diane Fonderlin, Diane Luther, Jean Crumm and Shirley Laporte. Second row: Joan Miller, Julie Ann Sucie, Sue Boron, Harold Mischka, Beverly Ambrose, Judy De Forest and Martha Douce.
—Safran Studio photo.

(Continued from page 31)

program. General dancing was to the music of Manny Harmon. Mrs. John Babrowski was ball chairman.
—Pat Babrowski.

MADELINE McDONALD (left), of Mobile, Alabama, and DR. FERN E. ASMA (right), of Chicago, Illinois, are shown at San Francisco International Airport (on June 4) prior to their departure for Tokyo via Japan Air Lines' Jet Courire. Miss McDonald, director of the Madeline McDonald School of Dance in Mobile, will attend the convention and seminars of the Dance Masters of America and will study dance in the Far East during a six-week holiday. Dr. Asma, a practicing physician and surgeon, will spend a month in the Orient. Both women will visit Japan, Hong Kong, Taiwan and Manila.
—Japan Air Lines Photo)

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David Almond and Sharon Pearson photographed in action while rehearsing for their appearance at the Sheraton Palace Hotel for the Golden Gate Chapter's Charity Ball.
—Photo by Barney Barnett.

A trio of original ballets was offered by the Gwen Bowen School of Dance Arts in Denver, Colorado on April 28th and 29th. Under the title of "Concert de la Danse" the performance included "Galaxies et Spectrum," "Hans von Dolldermaken's Dollshop," and "The Ugly Duckling."

The familiar theme of good versus evil in 'Galaxies et Spectrum" was dramatized effectively by the use of tap and ballet on stage simultaneously. "Hans von Dolldermaken's Dollshop" featured young dancers from the Bowen School.

The Gwen Bowen Concert Ballet Company made its first public appearance in "The Ugly Duckling" and featured Sharon Taylor and Kathy Adam in the lead role. Choreography was by Miss Bowen. Sets were designed by A. D. Kleyhauer and Miss Bowen designed the costumes.

Pictured in above photo: Sharon Taylor, left, and Kathy Adam as they appeared in "The Ugly Duckling."

Allegro Ballet Organization

The recurring instinct of Houston to develop a balletic ensemble from its own resources showed its latest result in a performance given at the Music Hall Monday evening by the Allegro Ballet of Houston, a newly formed movement of which Emmamae Horn is artistic director.

Under the patronage of an organization of which Mrs John B. Humber is president, the venture is said to aim at the formation of a professional company.

The bill given by its own performers consisted of a group of divertissements set to the ballet music of Gounod's "Faust"; an evocation of the Viennese spirit in a similar group mounted on the music of the Strausses, and a version of Glazounov's "Les Saisons," as choreographically rearranged by Miss Horn.

Between these was offered a kinetic-recitative treatment of the "Turandot" story, performed by the G'Ann Boyd Concert Dancers, an organization of longer standing which works in a different style, related in this case more closely to the ceremonial dance of the East.

The whole program was neatly, prettily and at times artistically handled from the standpoint of external and visual detail. The costumes of Irma Charlton and Margaret Santoro for the Allegro company were fresh, tasteful and harmonious, as were those of the Boyd troupe. Settings and lighting in all cases were of unusual quality for such offerings. The ballet was supported by a small orchestra of professional musicians which played accurately if too tentatively for expressive felicity.

In style as in general returns, the balletic program followed the pattern of the typical ecole de danse evenings of Houston, which is a comparatively high standard of its kind. Miss Horn's young charges are all skillful and of charm, and well disciplined in what they present.

Among those featured, Reese Haworth, the leading danseur, an unusually poised and versatile young performer, and Ann Barber, in the Glazounov spectacle, revealed particular feeling for the spirit of the art, as distinct from its technical execution. But all the young entertainers were smart and of interest to meet, as a large audience made plain by its frequent enthusiasm.—M.S.

CINCINNATI'S 41st SEASON

Cincinnati's 41st season opened June 22 with "Das Rheingold."

Three operas, "Das Rheingold," "Ariadne auf Naxos" and "Don Carlos," new to the Cincinnati Summer opera repertoire during the 1961 season which got underway June 22, shares the spotlight during this 41st season with the highly successful sweeping and modern changes in staging, sets and choreography initiated two summers ago by Dino Yannopoulos, General Manager, Artistic and Stage Director; Wolfgang Roth, scenic designer and Nelle Fisher, choreographer.

The key to the "all new look" in opera which has resulted in exciting theatre-drama for the productions by the Cincinnati Summer Opera was the construction, last summer, of a cyclorama screen on a greatly expanded stage where simple, suggestive sets were made into thrilling scenes through expert use of lights projected onto this screen. Added to this was dramatically theatrical staging and ballets avoiding the usual operatic choreography which resulted in a bold step forward in casting aside traditional operatic frills and fancies.

"Das Rheingold," the first of three new operas being added to the Cincinnati Summer Opera repertoire which has included well over 80 masterpieces heard during the past 40 summers, opened the 5½ week season of opera, June 22 with a cast headed by Randolph Symonette of the Dusseldorf Opera. The very next evening, June 23, America's second oldest opera company presented the second work to its repertoire—"Ariadne auf Naxos" which will feature Eleanor Steber in the title role. The third new work, "Don Carlos" will close the season, July 30. Between June 22 and July 30, ten operas will be presented in 27 performances. Performances and dates are as follows:

July 1, 3, 7 — "Rigoletto" with Laurel Hurley, Barry Morell, Kostas Paskalis.

July 6, 8, 14—"Manon" with Mary Costa.

July 12, 20, 22—"Don Giovanni" with Kostas Paskalis, Francis Yeend, Ezio Flagello.

July 13, 15 — "Macbeth" with Frank Guarrera and Mary Curtis-Verna.

July 16, 27, 29 — "La Boheme" with Lee Venora, Teresa Stratas, Barry Morell.

July 19, 21—"Aida" wth Nell Rankin, Sandor Konya.

July 26, 28, 30 — "Don Carlos" with Mary Curtis-Verna, Nell Rankin, Frank Guarrera.

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CECCHETTI COUNCIL OF AMERICA GUEST TEACHERS

LAURA WILSON (LEFT)

The Cecchetti Council of America is once more honored to present Miss Laura Wilson in her second appearance in the United States as Ballet Mistress of the Cecchetti Normal School and Seminar. Miss Wilson is a Fellow and Senior Examiner of the Imperial Society of Teachers of Dancing — Cecchetti Society Branch — and one of the principal teachers in London, England. Among her many accomplishments is her professional background with the Diaghilev Ballet; her many lecture demonstrations; her ability to create choreography for many operas and performances at the Lyric Theatre. Miss Wilson is a former pupil of Maestro Enrico Cecchetti.

ANN HUTCHINSON (CENTER)

To round out a list of eminent guest teachers for the Cecchetti Normal School, Ann Hutchinson will present Labanotation. She is a highly respected member of the faculty of the School of American Ballet, the Julliard School of Music and the High School of Performing Arts in New York City in which she specializes in the teaching of Ballet and Labanotation. Her training includes both Modern and Ballet. Miss Hutchinson is in great demand for her activities which include lectures, articles, contributions to encyclopedias and radio and TV interviews and discussions. She has Labanotated many complete ballets and stage productions. Her work has been enthusiastically received at Cecchetti Normal Schools and Seminars in the past.

FERNAND NAULT (RIGHT)

Mr. Nault, by reason of popular request, is again the Ballet Master of the Cecchetti Normal School. Since 1944 Mr. Nault has been associated with American Ballet Theatre. At present he is Assistant Director of the Ballet Theatre School. He has choreographed for television and for regional companies in the United States and Canada. Among his best known works is THE ENCOUNTER for the American Ballet Theatre Workshop. For the past several years he has been the Ballet Master of the company. Through his ability as a teacher, choreographer and dancer he brings to the Cecchetti Normal School a comprehensive demonstration of talent.

Members of HUICHICA FOLK DANCER GROUP of Vineburg, California, directed by JUNE SCHALL—one of the many dance exhibition groups appearing in DANCERAMA OF THE GOLDEN WEST—under the stars in lovely Woodminster Amphitheater, Joaquin Miller Park, Oakland, California, September 2, at 8:30 p.m.

THE LITTLEST CIRCUS

THE LITTLEST CIRCUS, a dance-pantomime satire of a real circus created and designed by Wolfgang Roth, staged and choreographed by Nelle Fisher, has been engaged to appear at the Seattle World's Fair during May, 1962.

Plans are now in the final stages for THE LITTLEST CIRCUS to journey to Florence, Italy, for two performances at the American Festival of Arts early in June, to be followed by a series of engagements in Turino and Rome before ending the brief European tour with appearances at the Paris Festival.

During late July and all of August, THE LITTLEST CIRCUS will perform in the numerous parks in the greater New York area under the sponsorship of both the New York Department of Parks and the American National Theatre Association, better known as ANTA.

Since its Broadway run at the Golden Theatre during Christmas, 1959, THE LITTLEST CIRCUS has played to thousands of "children of all ages" who love a circus across the country including an extended stay in Philadelphia during the Easter period of 1960, opening the Los Angeles Music Festival in June, 1960, and a week's run at the Masonic Temple in Dertoit, Mich. this past Christmas besides the numerout performances for children's theatres, young people's concerts, adult concert series and fund raising events.

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SATURDAY EVENING, JULY 1. DANCE THEATRE CORONA DEL MAR and TILLMAN HALL GLOBAL DANCERS "Ballet Ballads, Greek Myths and Folk Dances for Children."

FRED ASTAIRE AND ANNA NEAGLE JOIN FORCES FOR A A FRED ASTAIRE DANCE STUDIOS CHAIN IN UNITED KINGDOM

Fred Astaire Dance Studios Corporation of New York and Anna Neagle of London, England, jointly announced this week the signing of an agreement whereby the international stage and screen star will launch a chain of 20 Astaire Studios in the United Kingdom.

Chester F. Casanave, Executive Vice-President of the Astaire organization on completed negotiations with Miss Neagle upon his arrival in London at the conclusion of a world-wide tour of exploration for global extension of the dance studios' operations. During his tour, the executive attended the openings of schools in San Juan, Puerto Rico and Auckland, New Zealand, among others.

Miss Neagle, herself famous as a dancer on both sides of the Atlantic, will personally supervise the United Kingdom Astaire operations. Plans call for the early fall opening of the first studio in the West End of London and a second in the Birmingham or Manchester area, followed simultaneously by openings in Ireland, Scotland and Wales. The American organization will send to England the Astaire-trained technical and management experts to launch the overseas chain.

"Mr. Astaire is very happy indeed about this new association because of his very high regard for the talents of Miss Neagle," said Mr. Casanave in a London interview. "I cannot imagine a more popular combination of names than that of Fred Astaire and Anna Neagle, both dancing stars of international acclaim."

Miss Neagle, who just opened in a new play, "Nothing Is For Free" at the Theatre Royal in Brighton, will continue her professional stage and screen career. Concerning the dance studio affiliation she said: "I am thrilled at the prospect of being associated with Fred Astaire. I feel that there is a great opportunity here for the conduct of well-run dancing schools such as I saw operating so effectively in the United States where, over the past 14 years the Fred Astaire natural easy style of ballroom dancing has developed."

Negotiations are also in progress for an important network TV link in connection with this new partnership, which Miss Neagle will personally introduce.

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